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# DRAMA

A MONTHLY RECORD OF THE THEATRE  
IN TOWN AND COUNTRY  
AT HOME & ABROAD



CONTENTS

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# DRAMA

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APRIL MCMXXXI

NUMBER 7

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THE JOURNAL OF THE BRITISH DRAMA LEAGUE

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## PLAYS OF THE MONTH

By E. A. Baughan

EUGENE O'Neill's "Strange Interlude" at the Lyric Theatre (February 3rd) has run for considerably more than a month. The use of thinking aloud and of soliloquies has given this play a rather spurious fame. The sex life of Nina Leeds covering, as it does, a number of years, from her girlhood to middle-age, is, of course, the theme of "Strange Interlude." Such a theme could be much better expressed in a novel.

In fact the use of asides as a means of the characters explaining themselves more fully than is possible in drama is really, when carried to the length of Eugene O'Neill's treatment, a novelist's medium. What the characters think aloud is precisely what a novelist would write in his analytical narrative. Too often it retards the action and makes the business of the stage difficult to carry on. The author has not employed his innovation very successfully, and having decided to employ a device which has seemed to him worthy of experiment, he has forgotten that many of his asides could be expressed equally well by the art of the players, especially by such accomplished actors as Mary Ellis, Basil Sydney and Ralph Morgan.

At the same time dramatists might well study this fascinating play, for one of the faults of modern play-writing is that it is too natural and realistic. After all, the stage is not a realistic medium of expressing life. It has its own conventions and of them the soliloquy is by no means the least effective. Considering how difficult it must have been for the players to change the tone of direct speech to the tone of an aside, the company at the Lyric Theatre must be highly praised. All were not equally successful. I think, too, there should be a more stylized manner of acting.

When one character thinks aloud the action of the others should be in suspense as it were.

This dramatic trick of thinking aloud is not altogether new, of course. In "Dandy Dick," Pinero made use of it many years ago in precisely the same way by planting his characters in a silent scene when each thinks with spoken thoughts. Apart from this question of treatment, "Strange Interlude" is overweighted with that curious sex obsession of Eugene O'Neill's latest plays. His chief character, Nina, is almost a pathological subject. Certainly her idea that because she was not courageous enough to give herself to her dead lover she should expiate her cowardice by becoming the casual mistress of many men is far-fetched and abnormal. It is not an idea that could occur to any sane woman.

At the same time "Strange Interlude" had the curious effect, after four solid hours, of making you feel that you knew the characters as you seldom know men and women in a play, and in saying that I am justifying the author's aims and treatment. The short run of six weeks was probably due to the inconvenience to Londoners of beginning the play at 6 p.m.

In many ways Clifford Bax's "The Venetian," (Little Theatre, February 25th.) was the play of the month. The author has gradually weaned himself from too literary a view of the stage. I admired his "Socrates," produced by the Stage Society, but "The Venetian" has more dramatic tension. The final scene in which the notorious Bianca Capello elects to die with Francesco de Medici is, indeed, one of the most moving in modern drama. "The Venetian" suffers a little from a want of continuity between the prologue and the first act. The declension of Bianca's lover is not



## PLAYS OF THE MONTH

sufficiently explained. But that is, after all, a single blemish. Mr. Clifford Bax has very successfully modernised his dialogue, but he is inclined to use unnatural and "precious" phrases in his climaxes. This is a play which should be transferred to a bigger theatre.

Among the other plays of the month, "Good Losers" is an entertaining vehicle for the limited art of Marion Lorne, and "The Rocklitz," avowably by Margery Bowen, was marred by the attempt to make it into a romantic melodrama, which it is not. In its revival at the Vaudeville "The Circle" seemed a much wittier and more human play than when it was first produced ten years

ago. This was probably due to the production and to a better balance in the cast.

The "all star" performance of "Hamlet" at the Haymarket Theatre gave us a Prince of Denmark in Godfrey Tearle who did everything well except to convince us that he was Hamlet. If only he could have made the big soliloquies the outburst of exacerated nerves his reading would have been not only true but convincing. After all, Hamlet was not a tragedian, and that was to a great extent his tragedy. The King of Malcolm Keen and the Ophelia of Fay Compton were the outstanding features of a performance which presented no new features in its production.

## THE NATIONAL FESTIVAL

*Here follows the Complete List of the entries in the National Festival of Community Drama for 1931. The names of the plays appearing in Area Finals (in the case of the Western Area, the five teams obtaining the highest marks) are indicated by an asterisk.*

*The Eastern Area Festival in London was adjudicated on behalf of the League by Mr. Miles Malleon; The Northern Area, at Liverpool, by Mr. Norman Marshall; the Scottish Area, at Glasgow, by Mr. Lennox Robinson; and the Western Area (Five District Festivals) by Mr. Edward Lewis. The five plays they selected for the Final Festival in London, are as follows:—*

*Eastern Area:—"What would you do?" by M. Reid Jamieson, presented by the Sonning Village Players. Western Area—Third act of "The Kingdom of God," by Sierra, presented by the Pioneer Club, Bournemouth. Northern Area—"The Thrice Promised Bride," by Cheng Chin Hsiung, presented by the Liverpool Playgoers' Club. Scottish Area—"Ardevorlich's Wife," by Gordon Bottomley, presented by the Falkirk High School Club Dramatic Circle, and "The Sisters' Tragedy," by Richard Hughes, presented by the Magnet Club, Edinburgh.*

### THE EASTERN AREA

THE Eastern Area, with its 20 counties grouped into five Divisions, held 26 Festivals for which 115 entries were received but, for various reasons, only 92 of these faced the Adjudicators. Chief among the absentees was the Play and Pageant Union of Hampstead who hold the Howard de Walden Cup but were unable to find a play to their minds. At Oxford an entry of six found that no Hall was available on a date convenient to all and the Festival there, to the keen regret of everybody concerned, had to fall through.

In Division "A" the experiment was tried of bringing all the teams to Leicester on four successive nights: the Little Theatre provided an excellent stage, full lighting and so forth, but the attendance was disappointing and suggested that Leicester was not prepared to come four nights running to witness a triple

bill. Here the Wycliffe Players, with "Trifles," gained a place in the Area Final. Five Festivals were held in Division "B": Bedford, Harpenden, Cambridge, Chelmsford and Barking, and the "B" team of the Harpenden Group's double entry, with Housman's "Possession" was awarded the place of honour. "C" Division held Festivals at Oxted and Kingston and a three-night run at Maidstone, probably the most successful in the Area. In this the Beckenham Players, with Act I of "Outward Bound," were highly praised by the Adjudicator and awarded highest marks.

"D" Division (London and Middlesex) held Festivals at Portland Hall, Conway Hall, Working Men's College, Eltham, Hampstead, Battersea, St. Bride's Institute and (two) Harlesden, giving the Adjudicator a difficult task. Of the 37 teams playing, two, the Occasional Players in Schnitzler's "The Mate" and the Questors in "The Road of Poplart"

## THE NATIONAL FESTIVAL

(the successful play by Vernon Sylvaine in the recent "John O'London" competition) were so nearly matched that it was only after a week-end's consideration that the Adjudicator decided which was entitled to the extra mark which would separate them, and made his decision in favour of the Occasional Players. In this year's new Division, "E," the Secretary, Mr. S. N. Whitehead, is to be warmly congratulated on breaking new ground in the two Festivals held in Reading: these with High Wycombe (including the disappointed six round about Oxford) attracted 18 entries, a good start and reports of the prospect for 1932 are very promising. Here again, two teams were practically level but the discovery that Beaconsfield with "Gather ye Rosebuds" had, most unfortunately, overplayed time, made the Sonning Village Players' advance to the Area Final certain. Beaconsfield accepted the situation in the most sporting spirit and deserve the best of luck next year, their performance being a very fine one.

Four Adjudicators visited the five Divisions: Mr. Robert Newton taking "A" and "E," Mr. Norman Marshall "B," Mr. Norman Page "C," and Mr. H. F. Rubinstein "D." These gentlemen deserve the warmest thanks for the care and thought they gave to their task and for their obvious desire to help every team with the oral and written criticisms they made. The Divisional Secretaries, Mr. Bernard Benson (Chairman) Mr. Horace Twilley (Vice-Chairman), Miss F. Smith, Mr. Jack Newmark and Mr. S. N. Whitehead, aided by the members of their hard-working committees, are to be congratulated on a very successful year.

The Area Final was held at King George's Hall, Caroline Street, W.C. on March 4th, when from the five teams mentioned above Mr. Miles Malleson selected as the Area representative at the National Final on April 20th, the Sonning Village Players with "What would you do?" This is a play entered for the Original Play Competition by a member of the Society, Mrs. Reid-Jamieson.

G.W.

Acton Repertory Company. "The Father," Act II., by Strindberg.  
 "King Lear's Wife," by Gordon Bottomley.  
 Barrow-On-Soar Wayfarers' Dramatic Society.  
 "Master Wayfarer," by J. E. Harold Terry.  
 Beaconsfield Players' Club. "Gather Ye Rosebuds," by Blair.

\*Beckenham Players & Shakespeare Society. "Outward Bound," Act I., by Sutton Vane.  
 Bec Literary Institute Dramatic Society. "The Showing-Up of Blanco Posnet," by Bernard Shaw.  
 Bedford Amateur Dramatic Society. "X—O," by John Drinkwater.  
 Bedford Ladies Music and Art Club. "Hut above the Tarn," by Nevin Halys.  
 Beethoven Old Scholar Players. "A Winter's Tale," (Trial Scene), by W. Shakespeare.  
 "The Saint's Comedy," by F. Sladen Smith.  
 Bercingui Players, Barking. "Anniversary," by Cyril Ashurst.  
 The Berkeley Players. "The Man They Buried," Scene IV., by Karen Bramson.  
 "The Roof," Scene III., by John Galsworthy.  
 "Feed the Brute," by George Paston.  
 The Berks and Bucks Sanatorium Players. "Shades of Night," by Robert Marshall.  
 Bethersden Women's Institute Dramatic Society. "Acid Drops," by Gertrude Jennings.  
 Boston (Lincs) Playgoers' Society. "Bird in Hand," Act II., by John Drinkwater.  
 Brentwood Centre Women's Institute. "Medea," by Euripides.  
 Canterbury Dramatic Society. "Outward Bound," Act I., by Sutton Vane.  
 Chelmsford Cathedral Young People's League. "Hotel Riposo."  
 Civil Service Drama League. "Creditors," by Leonard J. Hines.  
 Cranmer Amateur Dramatic Society (Nottingham). "Playgoers," by Arthur Pinero.  
 "A Voice Said 'Good night,'" by Roland Pertwee.  
 The Curtain Club. "Ghosts," Act III., by Henrik Ibsen.  
 Edburton and Fultrig Dramatic Society. "The Simple Sketch," by Mary Kelly.  
 Evening Students Dramatic Society Abbey School, Barking. "Market Money," by Eden Philpotts.  
 Fitzwilliam House Amateur Dramatic Society. "Jenny," by Catherine Gaskoin.  
 \*Harpden Group of the British Drama League. "Possession," by Laurence Housman.  
 "Honey and Wine," by I. C. Proctor.  
 Hatch End Players. "Afternoon," by Philip Johnson.  
 Henfield Dramatic Society. "The House with the Twisty Windows," by Mary Pakington.  
 High Wycombe Operatic and Dramatic Society. "The First and the Last," by John Galsworthy.  
 Holy Trinity, Southall, Dramatic Club. "Punch and Go," by John Galsworthy.  
 Holywell Players. "Mary of Nimmegen," Author unknown.  
 Kensington School of Music Players. "Granite," Act I., by Clemence Dane.  
 Kentish Players, Chatham. "In Cypher," by Mary Fenner (Plot devised by Aline Shinkwin).  
 Kew Amateur Dramatic Society. "The Storm," by John Drinkwater.  
 Kingston Congregational Dramatic Circle. "Mrs. Moonlight," Act III., by Benn W. Levy.  
 King's Cross Welsh Amateur Dramatic Society. "The Blue Penguin," by Harold Simpson.  
 Leicester Drama Society. "Afternoon," by Philip Johnson.  
 Leicester University College Dramatic Society. "The Dark Lady of the Sonnets," by George Bernard Shaw.  
 "Where the Cross is made," by Eugene O'Neill

## THE NATIONAL FESTIVAL

- Letchworth Settlement Players. "The Shadow of the Glen," by J. M. Synge.
- Little Baddow Women's Institute. "Spinsters of Lushe," by Philip Jonhson.
- Maidstone Dramatic Society. "The Maker of Dreams," by Oliphant Down.
- Maidstone W.E.A. Drama Group. "Riders to the Sea," by J. M. Synge.
- Medway Theatre Club (Maidstone). "The Black Horseman," by Mary Pakington.
- "Camouflage," by Mary Pakington.
- "E. & O.E.," by E. Crawshay Williams.
- Medway W.E.A. Players (Gillingham). "A Family Affair," by E. R. Hougham.
- The New Barkby Players. "Three Women," by Geoffrey Dearmer.
- The Newbury Players. "Footsteps," by H.E.W. & K.M.H.
- The Noel Players (Maidstone). "Columbine," by Reginald Arkell.
- "The School for Scandal," Act II, Scene II., by Sheridan.
- \*The Occasional Players. "The Mate," by Arthur Schnitzler.
- The Olivians. "Will o' the Wisp," by Doris Halman.
- Peckham County Secondary School. "Elizabeth Refuses," by Margaret Macnamara.
- Peckham County Secondary School Old Girls Dramatic Society. "The Poetasters of Ispahan," by Clifford Bax.
- The Philbeach Players. "Poet's Corner," by Mary Pakington.
- Phoenix Players, Bedford. "Augustus in Search of a Father," by Harold Chapin.
- Polytechnic Touring Association Players. "The Well-Remembered Voice," by J. M. Barrie.
- The Questors. "The Road of Poplars," by Vernon Sylvaire.
- Reading Biscuit Factory Recreation Club Dramatic Section. "Rococo," by H. Granville-Barker.
- Reading Repertory Company. "The Famous Tragedy of the Queen of Cornwall," by Thomas Hardy.
- The Ruskin Players. "Portrait," by Lennox Robinson.
- "The Queen of Cornwall," by Thomas Hardy.
- St. Bride Dramatic Society. "Genuine Antiques," by Cyril Roberts.
- St. Giles' Dramatic Club. "The Cheerful Knave," Act III., by Keble Howard.
- St. John's Dramatic Club. "Time," by Barrington Oates.
- St. Margaret's Dramatic Society, Barking. "Ebb Tide," by Robert Lambert.
- St. Martin's Dramatic Society. "The Black Horseman," by Mary Pakington.
- St. Martin's Lunch Club Dramatic Society. "Twelfth Night," (Extracts), by Shakespeare.
- St. Matthew's Old Boys. "Sister Death," by Laurence Housman.
- St. Michael's and All Angels Dramatic Society, Leicester. "Faces and Fortunes," by V. E. Banisdale.
- St. Roger's Folk, Little Baddow. Scene from "David Garrick," by T. W. Robertson.
- St. Saviours, Forest Hill. "Family Comedy 1840," by Marjorie Bowen.
- Shoreditch Drama Society. "The Vise," by Pirandello.
- \*The Sonning Village Players. "What Would you Do?" by M. Reid-Jamieson.
- The Speedwell Players. "Ebb Tide," by Robert Lambert.
- Stapleford, Cambs. Women's Institute. "John Arbery's Dream," by Catherine Gaskoin.
- Sudbury Amateur Dramatic Society. "Interference," Act II., Scene I., by Harold Dearden and Roland Perwee.
- Tiffin Old Girls Dramatic Club. "Scenes from Cranford," by Beatrice Hatch.
- Trevescan Amateur Dramatic Club. "Outward Bound," Act I., by Sutton Vane.
- The Tudor Players. "Gammer Gurton's Needle," Adapted by Vera Fletcher.
- Watford School of Music. "Michael," by Miles Malleson.
- West End Adult School Players, Leicester. "Followers," by Harold Brighouse.
- "Mary's Wedding," by Gilbert Cannan.
- West Norwood Technical Institute Dramatic Art Class. "The Twelve Pound Look," by J. M. Barrie.
- The Willesden Players. "The Father," Act II., by Stindberg.
- Working Men's College Dramatic Society. "Punch and Go," by John Galsworthy.
- \*Wycliffe Players, Leicester. "Trifles," by Susan Glaspell.
- Wycombe Technical Institute Dramatic Club. "Escape," by John Galsworthy.

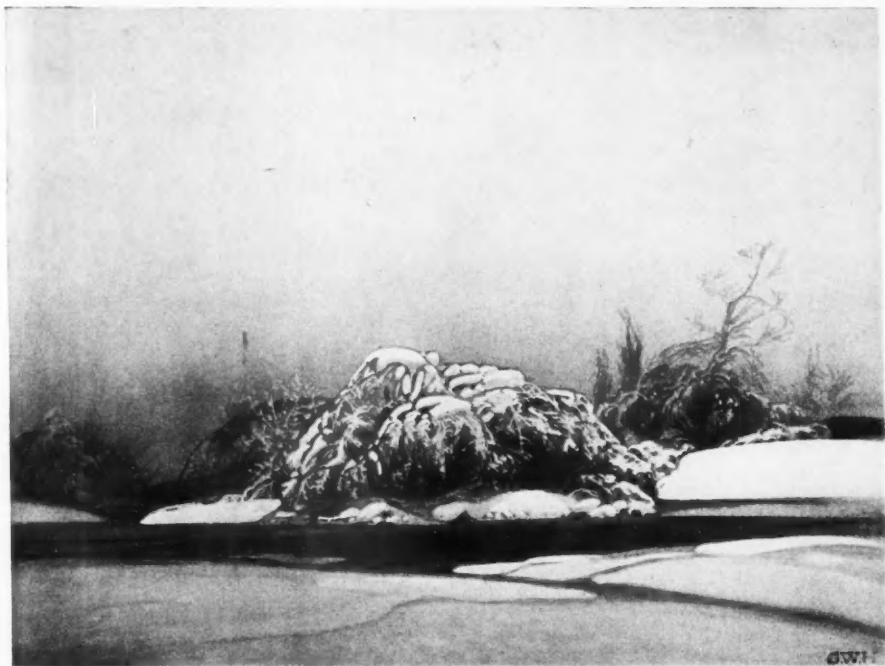
## THE WESTERN AREA

THE Western Area continues to make progress, and this year's results must be considered very satisfactory, in view of the formidable difficulties, arising partly from the extreme financial depression (especially in mining areas) and partly from the operation of certain Rules which, while necessary for National uniformity, militate against the success of the Festival in certain localities. In addition three of the five Divisional Secretaries resigned last year, but we are fortunate in having been able to replace them more than adequately. To Mr. L. Boughton Chatwin, who remains Chairman of the Area Committee, the Area continues to owe a large portion of its vitality. In particular it was his prompt and decisive action which surmounted the grave crisis in the western counties.

Eighty-nine teams were entered, but no fewer than twenty withdrew from illness or other causes, so that sixty-nine actually preformed. Of these twenty-four were witnessed by the Area Adjudicator, Mr. Edward Lewis who visited the Five Divisional Festivals, and proved himself the most popular Adjudicator we have yet had.

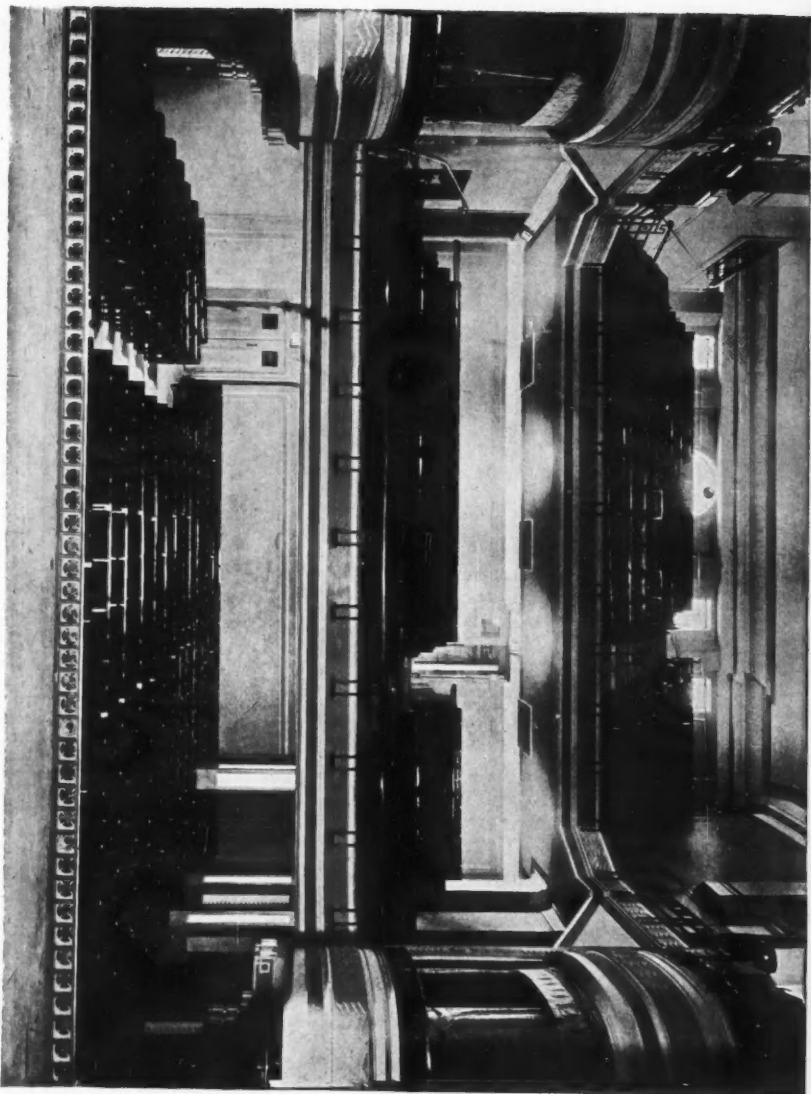
Following the resignation of Dr. Eric Voce, who had rendered such conspicuous service for several years, Miss Evelyn Hastilow was appointed Secretary of the Midland Division,





DESIGN FOR BACKCLOTH FOR "A BILL OF DIVORCEMENT," REANDEAN PRODUCTION AT THE ST. MARTINS THEATRE, LONDON, 1921.

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AUDITORIUM OF THE FORTUNE THEATRE  
DRURY LANE.

## THE NATIONAL FESTIVAL

and must be heartily congratulated on her solution of problems which grow daily more difficult. Six plays were presented in the Divisional Festival, which was held in the University of Birmingham and proved the most successful yet held.

The Bristol Division, also left without a Secretary, had the great good fortune to secure the services of Mrs. Evans Morgan, who, though entirely new to Festival work and faced with a situation of unexampled complexity, has been able to widen the scope of the Festival most valuably. Mr. M. F. K. Frazer, of Birmingham, gave us the benefit of his great Festival experience as preliminary Adjudicator. The Divisional Festival was held at Bristol's Little Theatre on March 8th. The Committee desire to express their thanks to the Manager and Staff of the Theatre, and to Mr. Edmund A. Davies, who kindly acted as Stage Director.

It was disappointing that the bright prospects in South Wales were to some extent damped by the distress and disorganisation caused by the coal strike. The energy of Mr. Ronald Evans, the Divisional Secretary, is attested by the facts that in spite of this the Division shows an increased entry, and that support is steadily spreading from the centre to the remoter districts. Three teams appeared in the Divisional Festival, at the New Theatre, Cardiff, on March 14th.

Bournemouth has suffered in an exceptional degree from withdrawals, but to offset this the Secretary, Mrs. Heasman, is to be congratulated on having been able to extend her operations to the Portsmouth and Southampton district, hitherto barren of Festival entries. As usual, all entries were carried through to a single Divisional Festival, held on March 7th.

The affairs of Devon and Cornwall call for special mention. The resignation of Mr. R. Glave Saunders, to whom the Division had in the past owed its very existence, was a severe blow; but the situation was tackled most admirably by the Plymouth Playgoers' Circle, with Miss Hilda Dennis as Divisional Secretary. Time was short and the whole problem utterly unfamiliar; yet the Division maintained its record of entries undiminished, and even extended the operations of the Festival to many places hitherto barren—a fine achievement. The Preliminary Adjudicator was Mr. Percy Allen, and six plays appeared in the Divisional Festival, held

(by kind permission) in the Globe Theatre, Plymouth, on February 14th.

### SOUTH WALES DIVISION.

- Blackwood A.D.S. "Thunder in the Air," (Act I), by Robins Millar.
- Maesteg N.U.T. D.S. "Maelstrom," by Miles Malleson.
- "The Monkey's Paw," by W. W. Jacobs, adapted by L. N. Parker.
- Mountain Ash D.S. "The Road of Poplars," by Vernon Sylvaire.
- \*Barry Amateur Players. "The Eve of St. John," by J. Saunders Lewis.
- "The House with the Twisty Windows," by Mary Pakington.
- Tabernacle Congregational Church D.S., Milford Haven. "The Boy Comes Home," by A. A. Milne.
- Garrick A.D.S., Mid-Rhondda. "The Strait Gate," by A. O. Roberts.
- "The Ebb Tide," by Robert Lambert.
- Blaina Drama Group. "The House with the Twisty Windows," by Mary Pakington.
- Ynysybwl D.S. "The Ebb Tide," by Robert Lambert.
- Cardiff Drama Club. "A Hundred Years Old," (Act II), by Quintero.
- Garth Players. "A Frosty Night," by the Rev. R. G. Berry.
- Trecynon A.D.S. "John Jones," by J. O. Francis.
- "The Blue Penguin," by Harold Simpson.
- "The Touch of the Child," by Leon M. Lion.
- Newport Repertory Players. "The Strait Gate," by A. O. Roberts.
- Mardy Dramatic Party. "Cloudbreak," by A. O. Roberts.

### BOURNEMOUTH DIVISION.

- Highcliffe D.S. "The Mahatma," by A. G. W. Lawrie.
- Freemantle Adult School Drama Group. Southampton. "The Carrier Pigeon," by Eden Philpotts.
- Shaston D.C. "The Door on the Chain," by F. C. Brunton.
- Boscombe Players. "A Family Comedy," by Marjorie Bowen.
- \*Pioneer Club. "The Kingdom of God," (Act III), by Sierra.
- Bournemouth D. & O.C. "Shall we Join the Ladies?" by J. M. Barrie.

### PLYMOUTH DIVISION.

- St. Ives D.S. "The Lover," by Sierra.
- "Mr. Sampson," by Charles Lee.
- "A Valuable Rival," by Neil F. Grant.
- \*Plymouth Amateur Players. "The House with the Twisty Windows," by Mary Pakington.
- Meavy Village D.S. "Banns of Marriage," by Charles Lee.
- "The Bakehouse," by J. O. Francis.
- Education Dept., Plymouth Co-operative Society. "Market Money," by Eden Philpotts.
- Dartmouth Players. "Yellow Sands" (Act III), by Eden and Adelaide Philpotts.
- Paignton D.S. "Base Metal," by J. Mineard.
- Exeter Drama League. "The Dumb Wife of Cheap-side," by Ashley Dukes.

## THE NATIONAL FESTIVAL

Exmouth and District Drama League. "The Atonement," by Cecil Rose and Harry Tighes.  
Exeter W.E.A. Players. "The Dream Death could not Shatter," by E. Nicholls.

### MIDLAND DIVISION.

Midunion D.S., "St. Simeon Stylites," by F. Sladen Smith.  
Guildhouse Players, Rugby, "The Storm," by John Drinkwater.  
Leamington & Warwick Dramatic Study Club, "The Man in the Bowler Hat," by A. A. Milne.  
"Innocent and Annabel," by Harold Chapin.  
Herefordshire County Players, "Much Mercle," by Miriam Pritchett.  
Hereford Stage Committee, "If Four Walls Told," (Act II), by Edward Percy.  
Apollo Players, "Possession," by Laurence Housman.  
Student Players, Smethwick, "The House with the Twisty Windows," by Mary Pakington.  
Municipal Players, "As it was in the Beginning," by Robert Readett.  
Egbaston Dramatic Circle, "Saturday Night," by Philip Johnson.  
Handsworth Wood Players, "The Slumberer," by Raymond Bantock.  
"Those who grow old," by Amy Moreton.  
"When the Whirlwind Blows," by Essex Dane.  
Soho Hill Players, "The Price of Coal," by Harold Brighouse.  
Coventry Technical Elocution Class, "Towie Castle," by Gordon Bottomley.  
\*Dudley Players, "The Prize Pigeon," by Laurence Housman.  
"Edith," by Elizabeth Baker.  
"A Farewell," by Margaret Cropper.  
Society of One-Act Players, "Aren't Bachelors Wonderful?" by Anne Porter.  
Birmingham University Dramatic Society, "Synthetic Husbands," by Walter Roberts.  
"Cromwell Dreams," by Walter Roberts.  
Birmingham & Midland Institute D.S., "Compromising Martha," by Keble Howard.

### BRISTOL DIVISION.

Weston-super-Mare D.S., "The Man in the Stalls," by Alfred Sutro.  
"Five Birds in a Cage," by Gertrude Jennings.  
\*Red Triangle Players, Weston-super-Mare, "The Old Lady Shows her Medals," by J. M. Barrie.  
Clifton Arts Club, "The Second Best Bed," by Cyril Roberts.  
"The Three Hundredth Performance," by Stephen Barnett.  
"The Grand Cham's Diamond," by Allan Monkhouse.  
Folk House Players, "The Tinker's Wedding," by J. M. Synge.  
Weston-super-Mare H.C.D.S., "The Tale of a Royal Vest," by Francis Roskrige.  
Over Stowey Players, "The Dear Departed," by Stanley Houghton.  
Bristol Y.M.C.A. D.S., "The Mobswoman," by Leon M. Lion.  
Selwood Players, (Frome), "King Lear's Wife," by Gordon Bottomley.

### NORTHERN AREA

*This area is organised by the Northern Community Drama Association.*

LIVERPOOL is still the principal centre of activity and enthusiasm. Twenty-five plays were entered in this Division, including a welcome newcomer from Ashton-in-Makerfield, near Wigan. Nineteen of these plays were performed at the David Lewis Theatre, three in Birkenhead, and three in Southport. Four were selected for the Divisional Final at the David Lewis Theatre, and two of these went forward to the Area Final held at the same Theatre.

By co-operating with the Chesterfield Musical Festival Association we have been able to break new ground, a highly successful Festival of six plays being held at the Chesterfield, followed by a Divisional Festival at which the two best teams from Chesterfield and two from Sheffield competed for a place in the Area Final. The Sheffield Societies, who were not represented in the Festival last year, entered eight plays.

The Newcastle Division, which made its debut last year with 16 entries produced 13 plays, four of which participated in a Divisional Final, one going forward to the Area Final.

The entries from other parts of the Area were so widely spread as to produce a difficult problem in organisation. We welcomed an entry from the Cockermouth W.E.A. Players which eventually developed into a triple Bill in conjunction with the Workington W.E.A. Players. Other newcomers were the Village Players of Great Hucklow, the Bury Stage Society, and the Burnley Drama Guild. York produced three plays, Halifax two, Leeds one only and Manchester one only. These entries were treated as the fourth Division for the purposes of a second round held at Halifax from which one play was selected for the Area Final.

The considerable number of new recruits was set off by the defection of old friends, particularly in the Manchester district and Yorkshire, so that the total entries showed an advance of only one over last year, 69 plays from 53 Societies of which three had to withdraw. The lack of support from many of the most densely populated portions of the Area is very discouraging, but it is hoped that the facilities of the new Theatre recently opened in Halifax will lead to an increased

## THE NATIONAL FESTIVAL

activity in the West Riding and perhaps in East Lancashire.

The promoters of the Festival owe a deep debt of gratitude to the Adjudicators, Mr. L. A. Coles, the Rev. L. J. Hines, Mr. H. Mellor, Dr. L. du Garde Peach, and Mr. K. E. T. Wilkinson, for the able manner in which they discharged their difficult and laborious task. Dr. Peach adjudicated the whole of the twenty-five plays in the Liverpool Division in addition to producing three plays at Great Hucklow, acting in two of them, and taking one of them to the Divisional Final at Halifax where it had a narrow escape from being chosen for the Area Final.

### MERSEYSIDE DIVISION.

Ashtonian Players. "The Bear," by Tchekov.  
Beechcroft Players. "Melodrama."  
Belvedere Players. "World Without Men," by Philip Johnson.  
Birkenhead Gasworks A.D.S. "Ile," by Eugene O'Neill.  
Birkenhead Tramway A.D.S. "The Trap," by Eric Billing.  
Bootle A.D.S. "The Pipe in the Fields," by T. C. Murray.  
Centenary Players. "Half an Hour," by J. M. Barrie.  
David Lewis Players. "The Poetasters of Ispahan," by Clifford Bax.  
Eden A.D.S. "Mary Means What She Says," by John Wm. Rogers.  
Footlights A.D.S. "Brains Will Tell," (Act II.), by A. Shearim.  
\*Green Room A.D.S. "Shall We Join the Ladies?" by J. M. Barrie.  
Holiday Fellowship Players. "Helena's Husband," by Philip Moeller.  
L. & D.T.A.D.S. "The Black Horseman" by Mary Pakington.  
\*Liverpool Playgoers' Club. "The Thrice Promised Bride," by Ching-Chen Hsiung.  
Lucilla A.D.S. "Respectable Facade," by Philip Johnson.  
Penrhyn Players. Extracts from "Othello."  
Players A.D.S. "Crosswords," by Chas. Bushell.  
Playhouse Circle. "The 300th Performance," by Stephen Barnett.  
Revillo Comedy Company. "The Pretenders" (Act III, Sc. I.), by Ibsen.  
Southport I.L.P. Players. "Elizabeth Refuses," by Margaret Macnamara.  
Southport W.E.A. Thespians. "The House with the Twisty Windows," by M. Pakington.  
"The Author in Search of His Characters," by J. H. Newton.  
"The Patchwork Quilt," by Rachel Lyman Field.  
University A.D.S. "Two Gentlemen of Soho," by A. P. Herbert.  
Wallasey Playgoers' Club. "La Farce de Maitre Patelin."

### NEWCASTLE DIVISION.

Bensham Settlement Players. "The Artist."  
Consett Community Players. "The Tales they Tell."  
Durham A.D.S. "Liver and Bacon."

"The Good and the Bad."

"Daughter of Thieves."

Gosforth Adult D.S. "The Shadow of the Glen," by J. M. Synge.

\*People's Theatre. "St. Joan" (Act I.), by G. B. Shaw.

"National Selection."

Progressive Players, (Gateshead.) "The Old Order Changeth."

Valley Players. "Cheezo," by Lord Dunsany.

"Pan in Pimlico," by Helen Simpson.

Westonian D.S. "Half an Hour," by J. M. Barrie.

"The Strange Man from the Sea."

### SHEFFIELD DIVISION.

The Caledonian Players. "The Wooing o't," by W. D. Cocker.

The Choric Players. "Ardvorlich's Wife," by Gordon Bottomley.

Clyde House D.S. "Half an Hour," by J. M. Barrie.

Everyman Players. "Riders to the Sea," by J. M. Synge.

Lilias Hawson Players. "The First and the Last," by Galsworthy.

The Northfield Players. "Eldorado," by Bernard D. Gilbert.

\*Sheffield Playgoers' Society. "Two Gentlemen of Soho," by A. P. Herbert.

‡The Sheffield Y.M.C.A. D.S. "The Whirlwind Passeth," by J. E. Cairns.

### CHESTERFIELD DIVISION.

‡Chesterfield Dramatic Society. "An Evening on Dartmoor," by Noel Munro.

Chesterfield Playgoers. "Grey Ash," by Leon Thornber.

"Trifles," by Susan Glaspell.

"The King's Waistcoat," by Olive Conway.

Shirebrook C.S.S.D.S. "The First and the Last," by John Galsworthy.

"Between the Soup and the Savoury," by Gertrude Jennings.

### WEST RIDING DIVISION.

Halifax King Cross D.S. "The House with the Twisty Windows," by Mary Pakington.

Halifax Thespians. "Fire of Vanity," by L. J. Hines & F. King.

\*Montague Burton D.S. "The Farce of the Devil's Bridge," by Henri Ghéon.

### NORTH YORKS DIVISION.

York Settlement Community Players. "On the High Road," by Tchekov.

"The Baby Carriage," by Bosworth Crocker.

"Passion, Poison & Petrification," by G. B. Shaw.

### UNCLASSIFIED.

The Amateur Players Society (Manchester). "The Sister who Walked in Silence," by Philip Johnson.

Bury Stage Society. "The Sister who Walked in Silence," by Philip Johnson.

Burnley Drama Guild. "Annajanska," by G. B. Shaw.

Cockermouth W.E.A. Players. "The Valiant," by H. Hall & Rbt. Middlemass.

"The Point of View," by Marion Osborne.

Great Hucklow Village Players. "The Shepherds Play," (Traditional).

"The Dumb Wife of Tideswell" (Traditional).

"Interior," by Maeterlinck.

Workington W.E.A. Players. "Ile," by Eugene O'Neill.



## THE NATIONAL FESTIVAL

### SCOTTISH AREA.

*The Scottish Festivals are organised by the Scottish Community Drama Association.*

THE number of entries again showed a substantial increase. The total entries received amounted to 245, while some thirty or so further entries were refused on account of lateness. This compares with 170 entries last year. A rather high proportion of withdrawals however, resulted in only 220 teams actually appearing. Most of the withdrawals were due to illness in the casts at a somewhat severe time of the year. The figures by themselves are not conclusive evidence of real progress but the writer, who has been present each year at a large number of performances all over Scotland, has no hesitation in saying that the general standard has been better this year.

A feature of the growth of the Festival this year has been its expansion in the northern Division. The northmost Festival performance (a particularly good one) was at Brora in Sutherlandshire. There was a strong demand for Festival performances in Orkney but practical difficulties made it impossible to arrange these this year.

In the South East Division the Adjudicator was Mr. E. Martin Browne who saw forty-three teams. In the Central Division Mr. Stanley Groome saw sixty-four teams, while in the Northern Division Mr. John Fernald saw thirty-one teams.

In the South West Division advantage was taken of a recently constituted alternate scheme of adjudication. Various Adjudicators dealt with the teams at the Preliminary Festival performances and nine teams were selected for a Divisional Final in Glasgow. At this Divisional Final Festival the adjudication was carried out by a panel consisting of Mr. Cyril Wood and Mr. W. G. Fay, with the assistance of an assessor upon Scots dialects, Mr. Norman Marshall was to have been a member of the panel but was released at his own request to undertake another engagement.

At the Scottish Final Festival which was held in the Athenaeum Theatre, Glasgow, nine teams appeared, the adjudicator being Mr. Lennox Robinson. Of these, two will appear at the National Final Festival.

As before, the team placed first in Scotland, broadcast their performance a few days after the Scottish Final Festival but this year there

was also broadcast another of the finalists, the Kinglassie Amateur Dramatic Society's production of "The Poacher" by Joe Corrie. This production was not placed second at the Scottish Final Festival, but was chosen because of its suitability for broadcast and its contrast with the Falkirk High School Former Pupils Dramatic Society in "Ardvorlich's Wife."

### PLAYS ENTERED IN SCOTTISH AREA SOUTH-EAST DIVISION

#### GOREBRIDGE.

- Newbattle Burns Club Dramatic Society (Team A) "Mirage," by G. P. M. Baird. (Team B). "Eggs," by Peter Grey.  
Stobhill Parish Church Dramatic Society (Team A) "Escape," by E. F. Parr. (Team B) "The Warming Pan," by W. W. Jacobs.  
Dalkeith High School F.P. Society Dramatic Association. (Team A) "Captain Cook and the Widow," by Stuart Ready. (Team B). "In the Spring of the Year," by W. D. Cocker.  
Pathead W.R.I. "Buying Biddy," by Arthur Battle.

#### FALKIRK.

- Westquarter Dramatic Society. "Diplomacy and the Draughtsman," by T. M. Watson.  
\*Falkirk High School F.P. Dramatic Circle (Team A). "Ardvorlich's Wife," by Dr. Gordon Bottomley. (Team B). "Punch and Go," by John Galsworthy.  
Slamannan Musical & Dramatic Association (Team A) "No Room at the Inn," by D. Cleghorn Thomson. (Team B). "C'est la Guerre," by Morland Graham.  
Grangemouth High School F.P. Club Dramatic Section "Rizzio's Boots," by Hal D. Stewart.

#### GALASHIELS.

- Kelso Players. "A New Year Tea Party," Adapted from Joseph Laing Waugh.  
Peebles Players. "The Maid," by John and Alice Buchan.  
Peebles W.R.I. "The Black Horseman," by Mary Pakington.  
Galashiels Amateur Dramatic Society. "She was no Lady," by St. John Ervine.  
West Linton W.R.I. "Double Demon," by A. P. Herbert.  
Morebattle Players (Team A). "At the Gate," by Susan Richmond. (Team B). "At the Brig End," by S. Asgild.

#### CHIRNSIDE.

- Paxton W.R.I. "The Tea Party," by A. I. Douglas.  
Swinton W.R.I. "The Gundy Shop," by Andrew P. Wilson.  
Chirnside W.R.I. "Spreading the News," by Luay Gregory.  
Riston W.R.I. "Telling the Tale," by Neil F. Grant.

#### EDINBURGH.

- The Edinburgh Elocution Club (Team A). "Michael," adapted from the Russian "What men live by," (Tolstoy), by Miles Malleison. (Team B). "The

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Laird's Lucky Number," by J. J. Bell. (Team C).  
 "The Gundy Shop," by Andrew P. Wilson. (Team D). "No Room at the Inn," by D. Cleg-horn Thomson.  
 Merchant Maiden Dramatic Club (Team A). "Three Women," by Geoffrey Dearmer. (Team B). "The Veil Lifts," by Essex Dane.  
 Albert Dramatic Circle (Team A). "The Mother," by George Blake. (Team B). "Diplomacy and the Draughtsman," by T. M. Watson.  
 Argus Dramatic Society (Team A). "X—O," (A Night of the Trojan War), by John Drinkwater. (Team B). "The Master of the House," by Stanley Houghton.  
 Costorphine Literary Association Dramatic Section (Team A). "The Customer is always right," by Ronald Jeans. (Team B). "The Monkey's Paw," by W. W. Jacobs.  
 St. Luke's Dramatic Club. "The Green Monkey," by Victor Bridges.  
 Heriot-Watt Dramatic Study Club. "The Black Horseman," by Mary Pakington.  
 St. Mark's Drama Study Circle. "Courtin' of the Widow Malone," by Constance Powell-Anderson.  
 \*Magnet Club. "The Sisters Tragedy," by Richard Hughes.  
 Edinburgh Women's Athletic Club Dramatic Society. "The Moon in a Pail," by James Wallace Bell.  
 Davidson's Mains W.R.I. (Team A). "Elizabeth Refuses," by Margaret Macnamara. (Team B). "The Incubator," by James Gibson.

### SOUTH-WEST DIVISION.

#### GLASGOW.

\*The Garret Players. "And so to Bed," (Act II.), by J. B. Fagan.  
 Erskine Players (Team A). "The Guinea's Stamp," by C. Stewart Black. (Team B). "The Singing Soul," by Mrs. Henry Bachus.  
 Westbourne Old Girl's Dramatic Club. "A Dish of Scandal," by E. M. Wild.  
 The Barr and Stroud Amateur Dramatic Club. "C'est la Guerre," by Morland Graham.  
 North Kelvinside Players' Club. "O Death, Where is thy Sting," by Allan Monkhouse.  
 The Torch Theatre Club (Team A). "The Camberley Triangle," by A. A. Milne. (Team B). "The Little Stone House," by George Calderon.  
 The Laurel Bank 1928 Club. "The Patchwork Quilt," by R. L. Field.  
 Scottish Labour College (Team A). "Shadow of the Glen," by J. M. Syngé. (Team B). "Centotaphs," by T. M. Watson.  
 St. George Co-Operative Players. "Where the Cross is made," by Eugene O'Neill.  
 Shakespearean Students. "King Richard II," Act V., Scene I., by Wm. Shakespeare.

#### HAMILTON.

Rutherglen Players (East Church). "The Woonin' Ot," by W. D. Cocker.  
 Cambuslang Players (Team A). "Philip the King," by John Masefield. (Team B). "Aren't We All," Act I., by Frederick Lonsdale.  
 Dalziel High School F.P. Dramatic Club. "Campbell of Kilmhor," by J. A. Ferguson.  
 \*Shotts Y.W.C.A. Amateur Players (Team A). "Rizzio's Boots," by Hal D. Stewart. (Team B).

"Campbell of Kilmhor," by J. A. Ferguson.  
 Carfin Players (Team A). "Campbell of Kilmhor," by J. A. Ferguson. (Team B). "The Dear Departed," by Stanley Houghton.  
 Rutherglen and District Amateur Players Dramatic Club. "The Dark Lady of the Sonnets," by G. B. Shaw.  
 Shiskine W.R.I. "Mrs. Char rules the Roost," by Margaret M. Muir.  
 Brodick W.R.I. "In a Dentist's Waiting Room," by A. J. Talbot.  
 Pirmill W.R.I. "Exit Mrs. M'Leerie," by J. J. Bell.  
 Kilmorie W.R.I. "Courtin' Christina," by J. J. Bell.  
 Corrie W.R.I. "Visiting Day at the Hospital," by William J. Moles.  
 Lochranza W.R.I. "The Perfect Butler," by Reginald Arkell.  
 Lamash W.R.I. "Telling the Tale," by Niel F. Grant.

#### AYR.

Ayr W.R.I. "My Lady's Dress," Act II., Scene I., by Edward Knoblock.  
 Maybole W.R.I. "Milestones," Act I., by Arnold Bennett and Edward Knoblock.  
 \*Ayr Amateur Players. "The Might-have-Beens," by Robert W. Snedden.

#### KILMARNOCK.

Catrine I.L.P. Players. "The Glory of It," by Joe Corrie.  
 Darvel Amateur Players. "The Man in the Bowler Hat," by A. A. Milne.  
 Beith W.R.I. "Everybody's Husband," by Gilbert Cannan.  
 Mauchline W.R.I. "The Gundy Shop," by Andrew P. Wilson.  
 Kilmarnock W.R.I. (Team A). "The Home Front," by Hal D. Stewart. (Team B). "Joint Owners in Spain," by Alice Brown. (Translated into Scots by Margaret M. Muir).

#### KIRKINTILLOCH.

Kirkintilloch Players Club. "The Wind at St. Fort," by Janet Laing.  
 Singer Players. "The Man who wouldn't go to Heaven," by F. Sladen Smith.  
 The Regent Players. "C'est la Guerre," by D. Morland Graham.

#### OBAN.

Appin W.R.I. "The Scarecrow," by J. A. Ferguson.  
 Kilchrenan W.R.I. "Stewart of Ardbeg," by C. Stewart Black.

#### DUMFRIES.

Sanquhar Dramatic Society. "Robert Burns," Act II., by A. W. B. Kingston.  
 Brownhall W.R.I. "The Man who wouldn't go to Heaven," by F. Sladen Smith.  
 Dumfries Guild of Players. "The Stepmother," by Joe Corrie.

#### NEWTON STEWART.

Newton Stewart Players (Team A). "Stewart of Ardbeg," by C. Stewart Black. (Team B). "The Shillin' a Week Man," by Joe Corrie.  
 Newton Stewart Junior Players. "The Bishop's Candlesticks," by Norman McKinnel.

#### FORT WILLIAM.

Fort-William Junior Debating Society. "Stewart of Ardbeg," by C. Stewart Black.  
 Arisaig W.R.I. "There is Nothing like Advertising," by C. G. Nicholson.

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Kilmallie W.R.I. "Acid Drops," by Gertrude E. Jennings.  
 Fort William W.R.I. (Team A). "Quality Street, Act I," by J. M. Barrie. (Team B). "The Baillie's Nominee," by David Martin.  
 Spean Bridge W.R.I. "The Door on the Chain," by Carmichael Brunton.

### CASTLE DOUGLAS.

Stewartry W.R.I. (Team A). "The Poacher," by Joe Corrie. (Team B.) "The Scarecrow," by J. A. Ferguson. (Team C). "Diplomacy and the Draughtsman," by T. M. Watson. (Team D). "At the Well of Bethlehem," by Mona Swann. (Shawhead Team). "The Guinea's Stamp," by C. Stewart Black. (Islesteps Team). "The Spaewife," by W. D. Cocker. (Eastern Team). "The Patchwork Quilt," by Rachel Lyman Field.

### LANARK.

Lanark W.R.I. "Mr. Sampson," by Charles Lee.  
 Leamahagow W.R.I. (Team A). "Mr. Sampson," by Charles Lee. (Team B). "Telling the Tale," by Niel F. Grant. (Team C). "The Best Laid Schemes," by Joe Corrie.  
 New Trows W.R.I. (Team A). "The Muckleyett Players Rehearse," by A. I. Douglas. (Team B). "The Dear Departed," by Stanley Houghton.  
 Glesfin W.R.I. "The Auction Mart," by C. Stewart Black.  
 Allanton W.R.I. "Miss MacTavish's Tea Party," by Robert Bruce.

### PAISLEY.

Cardonald Players (Team A). "C'est la Guerre," by D. Morland Graham. (Team B). "The Bishop's Candlesticks," by Norman M'Kinnell.  
 Langbank Players (Team A). "Deliverance," by A. Graham Buchanan. (Team B). "The Failure," by A. Graham Buchanan.  
 Kilbarchan W.R.I. "The Old Lady shows her Medals," by J. M. Barrie.  
 Uplawmoor W.R.I. "War Memorial," by David Cleghorn Thomson.  
 St. John's Dramatic Club. "The Whirlwind Passeth," by J. E. Cairns.  
 Paisley Players' Club. "The House with the Twisty Windows," by Mary Pakington.  
 Canal Street Church Dramatic Club. "The Monk and the Miller," by C. Stewart Black.

### STRANRAER.

Stranraer Dramatic Society. "The Ghost of Jerry Bundler," by W. W. Jacobs and C. Rock.  
 Machrin W.R.I. (Team A). "Their Business in Great Waters," by Louis N. Parker. (Team B). "The Searchlight," by Mrs. W. K. Clifford.

### CENTRAL DIVISION.

#### ST. ANDREWS.

St. Andrews Dramatic Society (Team A). "The Wind at St. Fort," by Janet Laing. (Team B). "When the Wheels run down," by Maud M. Rogers. (Team C). "A Stroke o' Business," by Janet Laing.

Hope Park Bible Class Dramatic Society (Team A). "The Bishop's Candlesticks," by Norman M'Kinnell. (Team B). "Rizzio's Boots," by Hai D. Stewart.  
 Cambee W.R.I. "Footprints," by Violet M. Methley.

### ANSTRUTHER.

Kilrenny W.R.I. (Team A). "Promises," by D. R. Morrison. (Team B). "Six Hundred Chicks," by James Gibson.  
 Largo W.R.I. "Tyranny and Tea Cakes," by Olive M. Popplewell.  
 Earlsferry and Elie W.R.I. "Six Hundred Chicks," by James Gibson.  
 Kilconquhar and Colinsburgh W.R.I. "The Tea Party," by A. I. Douglas.

### KIRKALDY.

\*Kinglassie Amateur Dramatic Society. "The Poacher," by Joe Corrie.  
 Kirkcaldy High School F.P. Dramatic Society. "Rory Aforesaid," by John Brandane.  
 Kirkcaldy W.R.I. "Eggs," by Peter Grey.  
 Andrew Foster's (Team A). "Personally or by letter," by Ian Hay. (Team B). "The Spaewife," by W. D. Cocker.  
 Burntisland Elocution Club. "Riders to the Sea," by J. M. Synge.  
 Lundin Amateur Dramatic Society. "Prelude to a Play," by James Durham.

### CUPAR.

Cupar Parish Dramatic Circle. "Creditors," by Leonard J. Hines.  
 Howe o' Fife W.R.I. (Team A). "The Gundy Shop," by Andrew P. Wilson. (Team B). "Riders to the Sea," by J. M. Synge.  
 Ceres W.R.I. "The Gundy Shop," by Andrew P. Wilson.  
 Dunbog W.R.I. "Tyranny and Tea Cakes," by Olive M. Popplewell.  
 Kemback W.R.I. "The Bishop's Candlesticks," by Norman M'Kinnell.  
 Dairsie W.R.I. "Remedies," by Alice Sophie Jackson.  
 Kilmany W.R.I. "Diplomacy and the Draughtsman," by T. M. Watson.

### DUNFERMLINE.

Dunfermline W.R.I. "The Old Lady shows her Medals," by J. M. Barrie.  
 Torryburn W.R.I. "The Dear Departed," by Stanley Houghton.  
 Cowdenbeath Doric Players. "Tale of a Pig," by Robert Holman.

### DUNDEE.

Dundee Dramatic Society (Team A). "Passion, Poison and Petrification," by G. B. Shaw. (Team B). "Janet," by Philip Blair.  
 \*Barry Amateur Dramatic Society. "The Stepmother," by Joe Corrie.  
 12th Company Dundee Girl Guides Dramatic Society. "The Soul of Nicholas Snyders," (Act I) by Jerome K. Jerome.

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Birkhill, Muirhead, and District Social Club. "A Cuddy's Kick," by John Malcolm.  
Muirhead and District W.R.I. "The Princess and the Woodcutter," by A. A. Milne.  
Mattocks W.R.I. "The Scarecrow," by J. A. Ferguson

### KIRRIEMUIR.

Glamis W.R.I. (Team A). "Martha," by Joe Corrie.  
(Team B). "The Gundy Shop," by Andrew P. Wilson.  
Silvie and Ruthven W.R.I. "Campbell of Kilmhor," by J. A. Ferguson.  
Kirriemuir W.R.I. "The Prince who was a Piper," by Harold Brighthouse.  
Lintrathen W.R.I. "Pierre Patelin," by Moritz Jagendorf.

### BRECHIN.

Brechin Girl's Club. "Quality Street," (Act I.), by J. M. Barrie.  
Menmuir and Careston W.R.I. "The Spinsters of Lushe," by Philip Johnson.  
Little Brechin W.R.I. "The Rest Cure," by Gertrude Jennings.  
Tannadice and Oathlow Men's Social Club. "The Poacher," by Joe Corrie.  
Tannadice and Oathlaw W.R.I. "Exit Mrs. M'Leerie," by J. J. Bell.

### FORFAR.

Carmyllie Social Club. "Eggs," by Peter Gray.  
Eassie and Nevay W.R.I. "Oil on the Waters," by J. M. Smith.  
Inverkeilor W.R.I. and Men's Club. "Jamie's Fortune," by Edward J. Joss.  
Forfar Players. "The Price of Coal," by Harold Brighthouse.

### BLAIRGOWRIE.

\*Blairgowrie Operatic and Dramatic Society. "Drumgarth," by Philip Blair.  
Bumam and Dunkeld W.R.I. "Muddle Annie," by Harold Chapin.  
Meikle W.R.I. "Footprints," by Violet M. Methley.

### PERTH.

Burrelton W.R.I. "The Ambition of Annabella Stordie," by Katherine T. Rae.  
Perth Y.M.C.A. Dramatic Society. "The Pathfinder," by Herman Ould.  
Aberfeldy W.R.I. "The Helping Hands," by Gertrude Jennings.  
Pitlochry W.R.I. "Six Hundred Chicks," by James Gibson.

### DOUNE.

Kippen W.R.I. "The Guinea Stamp," by C. Stewart Black.  
Aberfoyle and Gartmore W.R.I. "The Pensioner," by A. D. Cowan.  
Dounne and District W.R.I. "Tired," by Juliet Wilbur Tompkins.

### CRIEFF.

Monzievaird and Strowan W.R.I. (Team A). "The Cradle Song," Act I., by G. Martinez Sierra.

(Team B). "The Pie in the Oven," by J. J. Bell.  
Monzie and Gilmerton W.R.I. "Postal Orders," by Roland Pertwee.  
Trinity Gask Players. "The Bathroom Door," by Gertrude Jennings.

## NORTHERN DIVISION

### ABERDEEN.

Aberdeen High School F.P. Dramatic Club (Team A). "Towie Castle," by Gordon Bottomley. (Team B). "Advorlich's Wife," by Gordon Bottomley.  
Aberdeen Amateur Dramatic Company (Team A). "More Things," by Hal D. Stewart. (Team B). "The House with the Twisty Windows," by Mary Pakington.  
St. Mary's Episcopal Church Amateur Dramatic Society. "Edward about to Marry," by F. Sladen Smith.  
Northern Theatre Club (Team A). "The Spinsters of Lushe," by Philip Johnson. (Team B). "The Maker of Dreams," by Oliphant Down.  
Unity Dramatic Players. "The First and the Last," by John Galsworthy.  
Belmont Dramatic Society. "Michael," by Miles Malleson.

### DINGWALL.

Rosemarkie and Fortrose W.R.I. "Legend," by Philip Johnson.  
Maryburgh, Braham and Conon W.R.I. "The Dear Departed," by Stanley Houghton.  
Knockbain W.R.I. "Afternoon," by Philip Johnson.  
Kiltearn W.R.I. "Followers," by Harold Brighthouse.  
Avoch W.R.I. (Team A). "The Woo' O't," by W. D. Cocker. (Team B). "The Ideal Companion," by R. A. H. Goodyear.  
Lochcarron W.R.I. "Sighology," by Margaret M. Muir.  
Ullapool W.R.I. "A Blank Cartridge," by Ian Hay.  
Muir of Ord W.R.I. "Telling the Tale," by Niel F. Grant.  
Fodderty W.R.I. (Team A). "Exit Mrs. M'Leerie," by J. J. Bell. (Team B). "Jemima Wins," by Maggie Swan.

### BRORA.

Clyne W.R.I. (Team A). "Legend," by Philip Johnson. (Team B). "Postal Orders," by Roland Pertwee.  
Dornoch W.R.I. (Team A). "Crabbed Youth and Age," by Lennox Robinson. (Team B). "The Clan of Lochlann," by Bessie J. B. MacArthur.  
\*Golspie and District W.R.I. (Team A). "Stewart of Ardbeg," by C. Stewart Black. (Team B). "The Poacher," by Joe Corrie.

### TAIN.

Fearn W.R.I. "Op-o'-me-thumb," by Frederick Fearn and Richard Pryce.  
Arrabella W.R.I. (Team A). "The Old Bull," by Bernard Gilbert. (Team B). "The Bishop's Candlesticks," by Norman M'Kinnell.

### KINGUSSIE.

Kingussie W.R.I. (Team A). "The Scarecrow," by J. A. Ferguson. (Team B). "Escape," by E. F. Parr

## BRITISH DRAMA LEAGUE NOTES



### THE JOURNAL OF THE BRITISH DRAMA LEAGUE

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*Neither the Editor nor the Drama League as a whole accepts any responsibility for the opinions expressed in signed articles printed in this Journal.*

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We deeply regret to record the death of Miss Maude Scott which occurred in London on March 8th. Miss Scott had been a member of the Council of the British Drama League since 1923, and her wide experience in Community Drama was always most generously laid at the disposal of its meetings. It is a pleasure to remember that it was through the mediacy of the League that Miss Scott, five years ago, became the Director of the St. Pancras People's Theatre. There, with the help of a loyal company of amateur actors and craftsmen, she built up a remarkable centre of dramatic activity, which not only provided education in theatre work to several young people who have since made their mark on the professional stage, but attracted an audience remarkable both in size and character. It is not too much to say that this amateur playhouse did for a certain district in London what, on a larger scale, the Old Vic has done for South London, and what Sadler's Wells will do, we hope, and expect

for North East London. This was in a large measure the personal achievement of Miss Scott, and her name deserves to be remembered whenever the annals of Community Drama in London are told.

The Final Festival in the National Festival of Community Drama will be held at the Globe Theatre, London, by kind permission of Mr. Maurice Browne, on Monday afternoon, April 20th, at 1.30. The Judges will be Miss Edith Craig, Mr. Cedric Hardwicke and Mr. Charles Morgan. The Home Secretary, Mr. J. R. Clynes, will present the Howard de Walden Cup to the winning team. Elsewhere in this issue we print the list of all entries in the Festival throughout the Country, together with an intimation of the names of the Finalists. In view of the growing interest in the Festival, those intending to be present at the Final Matinee should apply for tickets without delay to the Headquarters of the League.

We have pleasure in giving the first announcement of an important Pageant to be produced by the Essex County Drama Society at Langley's, Great Waltham, near Chelmsford on Saturday June 27th. The Pageant will show the evolution of English Drama from the 10th Century to Shakespeare, and will include abridgements of plays which have not been acted in England since the Middle Ages. These will be performed in the mediæval manner with the "pageant cars," "Hell Mouth" and "Paradise" complete. The general direction of the Pageant will be in the hands of Mrs. Nancy Gregory Nicholson.

Bradfield College presents its Greek Play this year, and the Headmaster has been kind enough to extend an invitation to any member of the Drama League who would like to attend. The play will be the "Antigone" of Sophocles, and it will be given on the afternoons of June 18, 20, 25 and 27th. Any member of the League desiring an invitation should apply for particulars to the Hon. Secretary, Greek Play Committee, Bradfield College, Herts.





"PETER AND PAUL" BY H. F. RUBINSTEIN  
THE LAST SCENE, AS PRODUCED AT THE  
"KAMMERSPILSCEEN," COPENHAGEN.



"ADAM THE CREATOR" BY THE BROTHERS CAPEK. SCENE V. AS PRODUCED BY THE HALIFAX THESPIANS FOR THE OPENING OF THE ALEXANDRA HALL, HALIFAX, MARCH 11TH, 1931.

# A DANISH PRODUCER

By Just Thonning

HAVING carried through his enterprise for a year, the young Danish manager and producer Mr. Guñnar Hansen was forced during 1930 to close his "Kammerspil" season at one of the suburban theatres in Copenhagen.

This is not the place to discuss the reasons for the failure of this gallant enterprise—they were many, both on the part of the manager and the play-going public, and it is easy to be wise after the event—but as his most outstanding productions were of English and Irish plays it seems natural to introduce him to the readers of "Drama".

A conspicuous feature of all Hansen's productions has been his extraordinary capacity for stage design, and his sense of style and beauty. These were discovered in his first production, a witty bagatelle by Count Alexei Tolstoi. But it was his second production, "The Tragedy of Nan," which made it evident to the discerning that here was a young man of exceptional power, not so much in the invention of new methods as in respect of his ability for piercing into the heart of a play and bringing his audience into contact with its very soul, a thing to be welcomed at a period where the author's intentions are so often being obscured through all sorts of tricks. Again, in a triple bill consisting of "The Shadow of the Glen," "The Tinker's Wedding," and "Riders to the Sea" the same faculties were evident, and moreover his treatment of the second of the plays showed a capacity for full-blooded comedy which one had reason to fear he might lack.

His production of the first of the plays of the Hamsun Trilogy was a very sincere, but not quite successful performance.

The production of "Peter and Paul" by Mr. H. F. Rubenstein offered an excellent opportunity as well to the originality as to the sympathetic understanding of the producer. His division of the stage into a fore-stage with two parts and a gauze back-cloth, through which the other world was discovered when the fore-stage was darkened, was singularly effective, and the whole performance achieved something which was almost like the atmosphere of a church service.

Mr. Hansen's individual enterprise has, as already stated, come to an end. But his

services have been secured for the Royal Theatre, where it is to be hoped that tasks worthy of his talent may be offered him.

## NEW LITTLE THEATRE IN HALIFAX

Last month we had the pleasure of recording the opening of a new Little Theatre at Aberdare. This month it is the turn of the North Country, where the Halifax Thespians have cleverly been instrumental in securing the decision of the Halifax Building Society to include in their new Headquarters, Alexandra Hall, a playhouse with a stage of the new modern type, and an auditorium of considerable luxury. This theatre will be at the disposal of the Thespians for a certain number of productions every year. Mr. Arthur Coe deserves every congratulation on the result of many months of labour which have resulted in the acquisition by his Society of a home which is probably unique among amateur Little Theatres.

We quote from Mr. St. John Ervine's appreciation in the "Observer."—

"The theatre has 640 seats, all of which are equal in comfort, although various in price, and every person in the theatre will have room for his legs and will not be in danger of having them torn from him by ruthless late-comers as they thrust their way through a narrow space to their seats. A West End manager, indeed, would foam at the mouth with rage if he were to see how lavishly the proprietors of the Alexandra Hall have indulged their patrons in comfort and convenience. I think I may say that this theatre is the most convenient and comfortable theatre in Great Britain, perhaps in the world, for not only is it well appointed in the normal respects of a theatre, but it has adjoining it and on the level of the auditorium, a handsome restaurant. One can pass from the latter to the former in a few moments without being subjected to the boredom and labour of toiling up or down long flights of stairs."

An illustration of the first production appears on another page.

# RECENT BOOKS

Reviewed by Norman Marshall

"George W. Harris." With Forewords by St. John Ervine, Basil Dean, and Lancelles Abercrombie. Nisbet, 25s.

"The Y.P.B. Series of Plays." Edited by G. W. Bishop. Deane. 1s. each.

"Repertory Plays." Gowans and Gray. 1s. each.

"French Acting Editions." French. 1s. each.

"Plays for Marionettes." By Maurice Sand. Translated by Babette and Glen Hughes. Benn. 8s. 6d.

"Mime Plays." By Suzanne Stone. French. 2s.

"D 97" By C. S. Forester. Lane. 3s. 6d.

THERE is no profession in which the members are more acutely critical of one another's work than in the theatre. It is a profession in which people seldom succeed in winning nothing but the unqualified admiration of their colleagues. George Harris is one of the very few workers in the theatre whom I have never heard "crabbed" by anybody who worked with him. It was not that his was the sort of personality which easily charmed everybody with whom he came in contact. Outwardly he was a fierce, sardonic, mocking little man, though he won the affection of all who knew him intimately. The admiration with which he is spoken of within the theatre itself is due to the fact that he was, as Mr. St. John Ervine points out, a perfect example of the artist-craftsman, "in direct descent from those unremembered workmen who would build you a cathedral or a cottage without any fuss about their art or their message." His devotion to the theatre was complete and selfless. "He was incapable of doing anything in the theatre for his own reputation".

Unfortunately the illustrations in this book provide only a somewhat scrappy survey of his work. Harris threw aside his drawings as soon as they were no longer needed, and he grudged the time necessary to prepare his work for exhibitions. As it has consequently been impossible to get together a properly representative collection of his designs for this memoir, it seems a pity that some photographs were not added, together with one or two specimens of his amazingly detailed working drawings, which would provide an object lesson to those designers who merely draw a pretty picture and leave it to others to translate it into terms of the stage. However, the three introductory essays make so fine a tribute to Harris's memory that they atone for the shortcomings of the illustrations. Mr. Basil Dean places Harris as bridging the gap "between the scene painting traditions of Standfield and Telbin, that reached their modern apotheosis in the work of Joseph Harker, and the revolutionary experiments of the post-war theatre." He has a further historical importance as the first English designer to be able to use cyclorama lighting, a point which has special interest at the moment when this method of lighting at last seems to be coming into its own, as during the last few weeks the method has been adopted at the new theatre at Halifax and at the Coliseum and the Alhambra.

It is a hopeful sign that the one-act plays published for amateurs are becoming increasingly varied in their themes, settings and stagecraft. The most refreshing of the latest batch of plays in the Y.P.B. series is "The

Baths of Boreovicus," by Roger Walker, a play of life on the Wall during the Roman occupation, treated, for once in a way, not in the conventional heroic manner, with highly entertaining results. Robert Newton's "The Madonna of the Golden Hart" has a quayside bar as its setting. The atmosphere is vividly created, the dialogue is sharp and effective, and the whole play is written with a first-rate sense of the stage. "Creditors" by Leonard Hines, is a melodrama of some originality, handled with commendable speed and brevity. "The Coffee Stall" by M. E. Forwood presents some new variations on a hackneyed theme.

The best of the new "Repertory Plays" is "Vindication" by Leonard Hines and Frank King, which last year won the Drama League Festival Play-writing Competition, an exceptionally tense and dramatic little play, written with remarkable tautness. For those who feel they can bear yet another play about Pierrot, Arthur Cantillon's "Pierrot Before the Seven Doors" provides some original tricks of stagecraft, and "A Question of Sex" by Arnold Bennett would be amusing farce if produced and played with enough flourish and speed.

The most entertaining of the third batch are three very brief plays by A. J. Talbot published under the title of "The Following Have Arrived . . ." which would make admirable review sketches, and the same author's "The Spartan Girl," "a doubtful tragedy by Euripides adapted for modern costume and furnished with a brighter ending." "The Old Nurse" by Elsie Hayes is a comedy of very considerable charm which is a little off the beaten track. On more conventional lines but thoroughly effective in their own way, are "Sentence of Death" by Gladys St. John Lee, a melodrama set in a bachelor flat in Adelphi Terrace, and two rustic plays, "Martha's Mourning" by Phoebe Hoffman, and "The Robber" by N. Allport.

For amateur companies with a light touch and a sophisticated audience I suggest the selection of Maurice Sand's plays. They can be played as effectively by actors as by puppets. Brilliantly translated, these graceful, witty, gay little pieces are perfect examples of plays which really have to be played, with all the gaiety and artificiality of the theatre theatrical.

By comparison the mime plays by Miss Suzanne Stone sometimes seem a little heavy handed, and the themes are a little depressingly ordinary, but they have the merit of being worked out to the last detail and fitted to music, bar by bar. All amateur companies should attempt a mime play, if only for the effect of the experiment on the ordinary acting of the players, and the plays in this book, because of their definiteness and clarity, provide admirable exercises for the beginner at mime.

Mr. Forester's play deals with the revolution at Cuxhaven in 1918 and the desperate adventure of a group of German officers who escaped in a submarine and attempted to reach Scapa Flow and attack the British Grand Fleet. The play is good, full-blooded melodrama, with unusual and effective settings, and some vigorous characterisation, but much of the dialogue is inclined to sound a little stiff and unreal.

# NEWS FROM NORTH AND SOUTH

## THE THEATRE CLASSIQUE UNIVERSITAIRE IN ENGLAND.

On Friday March 6th this group of French actors from various Paris theatres began a fortnight's tour at Haileybury College. It was well to begin at Haileybury, for here was a splendidly equipped stage, also keen interest in the Drama and delightful hospitality. After the curtain fell on "L'Avare" the players said it was just like acting to a French audience; the points were taken up as readily as in Paris. Haileybury Players have already had a successful tour in Germany. The French Players were much interested to hear that Mr. Matthews is taking a company to play Macbeth in French towns this year. The good start at Haileybury began a series of successful performances at Birmingham, Oundle, Harrow, Hull, Sheffield, Leeds and Derby. Tomorrow the Players go to Manchester and before this number of Drama appears they will have played in Blackpool, Liverpool, Cardiff, and the City of London School. Perhaps in this fortnight some 10,000 pupils in schools and universities and other students of French will have seen a French Play—many for the first time. Here is a list of the Plays:—

MOLIÈRE—L'Avare Medecin malgré lui, Fourberies de Scapin.

BEAUMARCHAIS—Barbier de Seville, with Gringoire, Le Gendre de Monsiuer Poirier and some Fables de La Fontaine.

The whole tour promises to be as successful as the previous tours—more successful probably, but this time there is one feature which is outstanding, and that is the visit to Stratford-on-Avon.

The French Players through Professor Toudouze had expressed a wish to lay a wreath on Shakespeare's tomb. Through Mr. Geoffrey Whitworth the Drama League took the matter up, and Sir Archibald and Lady Flower invited the Players to lunch. Then Canon Melville the Vicar of Stratford-on-Avon and The Mayor showed keen interest, and so it came about that on Sunday March 8th Canon Melville welcomed the Players at the church porch, and conducted them to seats specially reserved, where for the first time these French Players attended an English service—and indeed a very beautiful service. The little ceremony of homage to Shakespeare followed the service. To the strains of the Marseillaise—a very gentle Marseillaise played by the organist—a procession moved up the aisle to Shakespeare's tomb where Professor Toudouze deposited a palm of Bronze having this inscription—

À WILLIAM SHAKESPEARE.

Le Théâtre Classique Universitaire.

Le Conservatoire National de Musique et de Déclamation

L'Université de Paris et la Fondation Victor Hugo.

The Players were informed by Canon Melville that the palm—a beautiful work of art some 2 feet high—will find a permanent home in the church.

If the ceremony in the church touched the emotions of the French visitors the lunch at the Shakespeare Hotel gladdened their hearts and loosened their tongues. Professor Toudouze was eloquent as only an orator

in the French language can be eloquent. Fortunately Lady Flower is an incomparable hostess—her French is Parisian. She and Sir Archibald captivated the hearts of the French Players.

Of subsequent visits to the new Stratford Theatre—rapidly rising from the ashes—to Ann Hathaway's cottage and the rest of Stratford's show places I must be silent—but I must not fail to mention Sir Archibald's important statement at the lunch. "I hope to see a Molière play at our new Theatre in 1932"—by French actors.

Will Stratford indeed see French plays and German plays and Italian plays and Spanish plays? and become even more than in the past a centre of International Drama? Why not?

Meanwhile as Professor Toudouze and his actors bring French plays to England I hope that Mr. Kenneth Barnes and the English Conservatoire will arrange tours to take Shakespeare to France and Germany.

T. R. DAWES.

## NEWCASTLE-ON-TYNE

The People's Theatre at Newcastle have done something really worth while in re-discovering the late C. E. Montague's "morality farce," as he called it. "A Hind Let Loose." The play was written in 1901, and produced only once by a private society in London before the war; it served as the plinth of his second novel. It is amazing that a thing of such wit and craftsmanship, and of such fundamental rightness should have lain unregarded for so long. Now that the People's Theatre have resown the seed, one looks to see cropping out in repertory programmes all over the country this tale of the journalist who could state both sides of the case better than those who believed in them.

The morality fits neatly into a three-act farce; amateur societies may like to know that the first act in the newspaper office, would make quite an effective playlet by itself. The present production was somewhat lacking in pace and assurance, which should come more easily in later performances; but the players had grasped the root of the matter. As the two hypocrites-in-chief, who cheerfully agree to use the same printing machines, but are horrified to find themselves using the same leader-writer, Mr. Norman Veitch and Mr. Herbert Scott are excellently contrasted, and Mr. Neville Veitch skillfully manages to show the fitful sincerity which underlies Fay's slickness. Miss Alison Nicholson's sketch of Mrs. Fay, was, as the author intended it, charming. P.J.M.

## THE BEC LITERARY INSTITUTE D.S.

An admirable performance of Reginald Berkeley: play "The Lady with a Lamp" was given by the Bec Literary Institute D.S., under the direction of Marion Lord, at the Institute, Beechcroft Road, Tooting, on January 31st.

This chronicle play with its fifty characters and eight scenes demands careful handling from an amateur company; this Society proved quite equal to the task.



## NEWS FROM NORTH AND SOUTH

It was obvious that the producer had the large cast under perfect control, indeed the clever grouping and team-work were highly commendable.

It the title role Miss Elizabeth Scott brought rare dignity to an arduous part. Despite an uneasy start she improved steadily as the play progressed, and her performance contributed largely to the success of the play. Miss Lord is to be congratulated upon the production.

V.S.G.

### "EMILY ASKS FOR IT"

When the curtain went up at St. Alban's on Dickie's Theatrical Lodgings, I had my misgivings. Were we going to see a sentimentalised or an over-vulgarised picture of stage-life? How were amateurs going to 'get over' the ordinary everyday affairs of a theatrical company? I feared the worst. Fortunately I was very pleasantly surprised: the whole thing was amazingly life-like both in conception and in execution and the scene moved with an ease and humour that were delightful. Before long we knew that Janet (Dickie to her friends) was going to stay with some excessively straight-faced friends of her Mother's who lived in an unbelievably straight-laced village only a few miles from the sea: to these people the stage was a shocking profession.

Outraged by their prudery, Janet determined to act up to their conception of 'pure maidenhood' and we saw her chaperoned by the most fiercesome 'doggy' spinster, being received by the family with consequent complications. On the whole the play was well acted. As Janet, Mary Lyne gave an exquisite performance, although she found matters too difficult in the serious second act. It was a pity that Lena Dunn over-acted the 'doggy' spinster: this helped to destroy the balance of the play. Mr. Lyon-Hastings is to be congratulated on the vivacity of his play especially in its lighter moments, also on a skilful production.

ROBERT NEWTON.

### THE MORGAN CRUCIBLE COMPANY

Good team work and a high level of acting characterised the Morgan Crucible Company's performance of "The Crooked Billet" at Battersea Town Hall in February. Mrs. Grenside's production was nicely balanced, and the Society can now be expected to embark on the higher seas of dramatic adventure. "The Crooked Billet" belongs to the crook period, and the Morgan thugs and sleuths were such a clever band that they almost made the melodrama credible. The play covers the whole ground of crime from sadism to ticking bombs, and the Company carried it through satisfactorily enough to create violent discussion among the audience during the intervals and a great sigh of relief when virtue was rewarded just before the final curtain. Stage-settings, lighting, and make-ups defied criticism, and only on very minor matters of diction and deportment could any fault be found.

JOHN BOURNE.

### "THE MARRIAGE OF ST. FRANCIS"

It is considerable tribute to Mr. Martin Browne and to the whole movement for which he is working that "The Marriage of St. Francis"—produced in the Parish Church Brighton—should prove such a box

office attraction that not only was this large church filled but hundreds were turned away at each performance.

Gbéon's play is uneven: with many loose ends, but it certainly moves with power to its spiritual climax where St. Francis receives the Stigmata on Mount Alverno—a bold piece of writing, but justified by the inspired performance of the Saint: "Inspired" is the only word for a performance that defied all the canons of acting and yet transcended them.

Mr. Martin Browne's production was simple and direct: considerable atmosphere was achieved by his skilful lighting, and some very effective music composed by Mr. Howard Talbot.

ROBERT NEWTON.

### THE MIDLAND BANK SOCIETY

Bernard Shaw definitely dated "You Never Can Tell" and even the very modern frocks in the Midland Bank's production at the New Scala Theatre on March 16th and 17th did not succeed in giving 1899 the appearance of 1931. Yet in spite of this incongruity and some inequalities in the acting, Shaw came through after an indifferent first act, and the audience obviously enjoyed itself. Some of the situations—notably the first meeting of the aggrieved parties, the cross talk on love, and the final settlement—were glossed over effectively, mainly by the efforts of Mr. C. E. Trott as Valentine, Mr. W. Dawkes as Bohun the Barrister, and Mr. A. H. Wharrier whose waiter was a masterly study. The settings were well in the period for which the play was written, and the stage management all that could be desired. The play was preceded by a rather tame performance of "Shall We join the Ladies."

JOHN BOURNE.

### LIVERPOOL

A very large number of entries were received from all over the country for the recent One-Act Play Competition organised by the Liverpool Playhouse Circle. Mr. William Armstrong awarded the prize to Miss Mary Pakington for her play "Camouflage," an episode of the war.

### SPECIAL DRAMATIC NUMBER OF "THE NEW ERA"

"The New Era in Home or School" is an interesting monthly magazine, and the March issue takes the form of a special number containing articles on the School side of Theatre Work contributed by Sir Archibald Flower (Making Shakespeare Live), Miss Edith Craig ("Amateur Dramatics,") Miss Ellen Van Volkenberg ("Imagination and the Drama") and several other writers. There are some stimulating illustrations showing the practical results of the Dramatic Method in Schools. The Magazine costs 6d., or 8d. post free from the Publishers, 11 Tavistock Square, London, W.C.2.

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Any organised society or group of not less than ten persons may become affiliated to the Drama League, and as an affiliated body shall acquire and exercise all the privileges afforded by the League, including free receipt of "Drama" monthly and the use of the League's Library. The minimum affiliation fee is £1 is.

*Further particulars from the Hon. Secretary,*

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